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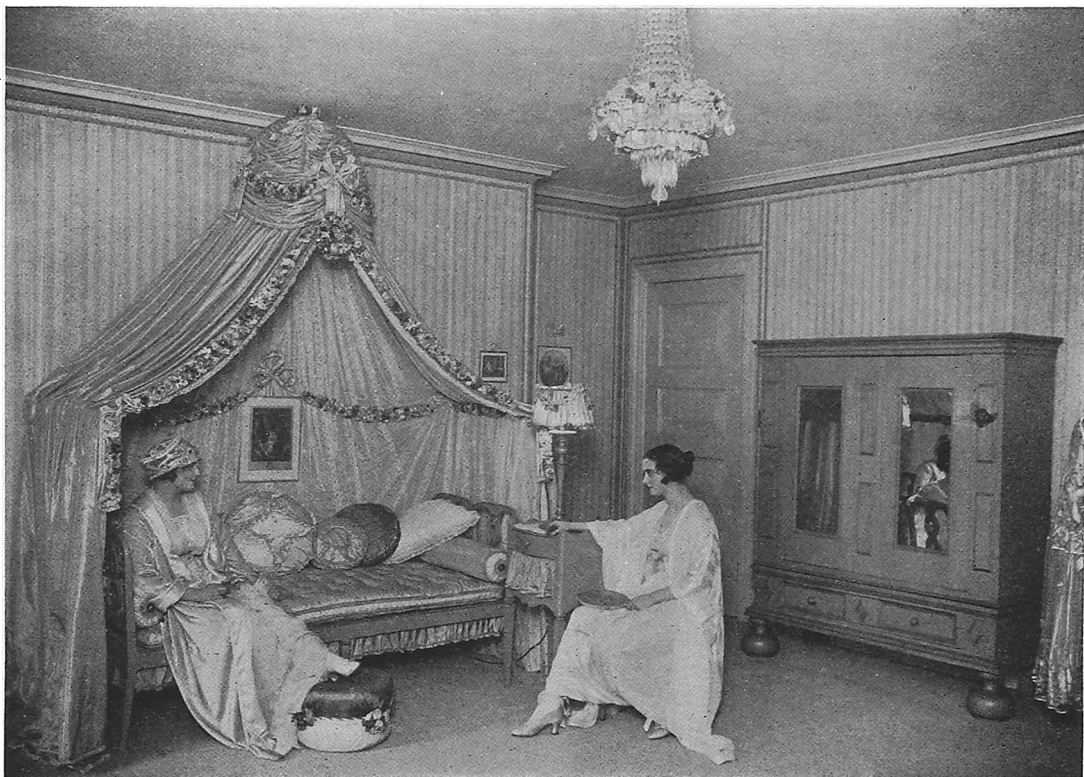
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*BOUDOIR BEAUTIES—EXQUISITE GIRLS WEARING EXQUISITE GOWNS IN THE EXQUISITE SETTINGS OF THE ROSE ROOM OF LUCILE'S LAKE SHORE DRIVE ESTABLISHMENT*

## The Spirit of the Times Reflected in Costume Art

By AGNES GERTRUDE RICHARDS

**T**HAT your true artist is ever sympathetic, sensitive to atmosphere and events was revealed anew in a subtle and unexpected manner by Lady Duff-Gordon's program of spring models for 1917. Truly fashion is not such an insignificant thing after all, for, being close to the hearts of women the world over, its so-called caprices reflect their moods. And the mood of the women of the world today is one of deep seriousness and fine sincerity, of patience in the face of long delays, of hope rising above disaster, of courage to cheer and comfort and live on, and of all the most noble qualities of womanhood.

Women today are wearing their souls in their eyes, their hearts in the expression of

their faces. No one can be other than thoughtful and earnest, alive to her mission of service and, if need be, of sacrifice.

All this Lady Duff-Gordon had expressed in lines and colors with the supreme mastery of minor shades and mezzotints that has so long marked her as a great poet of costume. Do not misunderstand or gain an idea of the obvious use of grey and black and purple. Such commonplace methods would not be possible to so great an artist. Rather had she, as though instinctively or subconsciously, evolved an entire minor color scheme as pensive and heart-stirring as the musical scale on which the native ballads of Scotland and Wales are founded.



LOUISE EXHIBITING A MARVELOUS LUCILE  
TEA GOWN OF ORIENTAL DESIGN

There was indeed much black and white, an occasional touch of purple and some soft taupe-like greys but this was not all, for there were shades and grades of blue and rose with a character all their own, some pale, hopeful, tender, spring-like greens and wonderfully indefinable soft sand tones, like the beach under a sky of soft clouds. Everywhere was that exquisite intricacy of woven hues for which Lucile models are famous, but exercised with a refinement and restraint that contrasted strongly with the vivid and gorgeous effects of other seasons.

This season's offerings were to the art of dress what Chopin compositions are to music: a new contribution, tremulous with the delicate vibrations of exquisite, ethereal sorrow and spiritual intensity. Here and there

in this remarkable showing of a great artist's skill in doing a subtle and elusive thing sublimely were touches of orientalism, gorgeous and mysterious, such as the yellow satin evening gown, with the Russian lines and name, "Na Starom Kyrgane," and the numbers with Chinese names and inspirations.

Dull black brought to a climax the underlying sentiment of things when the splendid silver-haired Louise appeared in a thing of wistful, wispy folds of sable tulle, like the mists of midnight, pale and grave-eyed with only a rope of pearls for contrast and looking like some sorrowing queen, mourning the woes of her country. "Elinor Glyn" was the program title of this robe which Louis presented as temperamentally as though she felt its sentiment in every fibre.

"Through grief and through danger" was another wonderful black gown for afternoon



VALLI-VALLI WEARING A TYPICAL LUCILE  
CREATION WHICH EXHIBITS LADY DUFF-  
GORDON'S FACILITY IN HANDLING INTRICATE  
ORNAMENTAL DETAIL



BETTY KALISCH IN A SPECIALLY DESIGNED LUCILE GOWN WHICH FORMS A PECULIARLY POTENT SETTING FOR HER BRILLIANT CHARMS

wear described as a black soufflé de soie and lace afternoon garden dress. This was worn with a hat of black lace trimmed in smoke wreaths of paradise. A black and gold lace, and a jetted evening gown entitled "A symbol of change and emotion" were other wonderful black costumes worn by Louise with impressive effect. There was also a plain white chiffon costume and a dun-colored chiffon tea gown with long sleeve draperies depending to the train that were the veritable wonder of quiet grace.

The Russian evening gown had a skirt of curious rose orange satin open in the front to show an underskirt of cream lace with rows

of orange and pale green ribbon running from girdle to hem. Fur finished it about the feet and the bodice was a draped effect of silver-tinted cream lace over pink chiffon. With this went a Russian peasant crown head-dress of gold lace with pipings of orange and green satin next the hair.

Among the young girl frocks were many pale fresh flowers of youth and springtime, ever demure and modest with all the sweetness of old-fashioned gardens of mignonette. The bridal costume of white tulle and silver seemed a fairy robe of moonshine and mist and the negligees and tea gowns were enchanting. Among the latter was a creation entitled "West of the Moon," pale pink, like the flush of dying day or dawn with a coatee of sapphire blue chiffon and silver embroidery.

The letters "Y. G." and "B. G." before the costume description in the program indicated "Young Girl" and "Big Girl," a significant distinction delicately expressed.



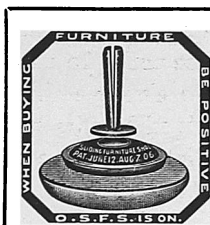
LOUISE GARAGHTY WEARING HER INAUGURAL BALL COSTUME DESIGNED BY MME. CAROLINE

Then there were sport clothes and tailored clothes, motor wraps and evening wraps, fine in color and line. The plain tailored costumes possessed an immaculate distinction of silhouette. The sport clothes were all practical as well as handsome, things that women who love out-door pastimes would really select for their wardrobes. A yellow tussore motor wrap with a green collar and worn with a hat of duller green straw excited the appreciative comment of a portrait painter who recognized the touch of genius seen with differing shades of green in collar and hat. This wrap was lined in a white chintz flowered in dull blue and green roses.

Two evening wraps also delighted him, one a black and purple shot silk cloak with a purple yoke and collar lined with a turquoise green, and the other a changeable blue and gold taffeta with a dull orange collar rising high about the throat. Both of these wraps were draped in the most beautiful folds with tassels at just the right places to hold their fulnesses.

Altogether this season's Lucile offerings achieved the highest aim of costume art for they were not only exquisite and beautiful but expressive of the finest ideals, thoroughbred, aristocratic creations, womanly and charming. Many of the quieter toned effects were like the works of poetic painters, things in which one could always find new charms.

To Lady Duff-Gordon must be credited the distinction also of having evolved models that rise superior to fashion, for a Lucile creation is always a picture whether it be this year's model or one of five years ago. This is because lines and colors are inherently good, harmonious with the principles of decorative art and, furthermore, because they are true examples of the expression of character in costume.



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## Exhibitions of Paintings By CHICAGO ARTISTS

The Galleries, Fifth Floor, are holding a series of one-man exhibitions by Chicago artists, occasioning much interest on the part of Chicago art lovers.

Future exhibitions are as follows:

**VICTOR HIGGINS**  
*Until April third*

**EDGAR CAMERON**  
*April fourth to April seventeenth*

**CARL BUEHR**  
*April eighteenth to May first*

**LUCIE HARTRATH**  
*May second to May fifteenth*

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THE FASHIONS OF ANOTHER DAY IN ART, A WELL DESIGNED  
COSTUME OF THE TYPE THAT IS ALWAYS PLEASING  
Painted by Abel Faivre—In The Luxembourg, Paris

**M**OST interesting comparisons in costume art were afforded by the Lincoln Inaugural Ball given by the Arts Club at the Palmer House early this season. A realization that the costume of the sixties was not without its charm was borne home by the elegant and distinguished appearance of many of the guests, both men and women. Some of these costumes were heirlooms given up by old haircloth trunks in family attics. Others, like the Caroline creation herewith illustrated, were specially designed for the occasion by famous modistes. Miss Garaghty's little white frock, with its touches of gay flower bouquets and old-fashioned coral brooch, was the most exquisitely girlish and dainty inspiration imaginable, sweet with romantic suggestion of grandmother's first ball. Except for the hoop skirt and ruffled pantalettes it could be worn today and not look odd, so perfectly artistic is it though faithful to period withal.

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,**

of Fine Arts Journal, published monthly at Chicago, Ill., for April 1, 1917.

State of Illinois, County of Cook, ss.—Before me, a notary public in and for the state and county aforesaid, personally appeared F. J. Campbell, who, having been duly sworn according to law, deposes and says that he is the publisher of the Fine Arts Journal, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher—Frank James Campbell, Chicago, Ill.

Editor—Evelyn Marie Stuart, Chicago, Ill.

Managing Editor—Frank James Campbell, Chicago, Ill.

Business Manager—Frank James Campbell, Chicago, Ill.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock)—Frank James Campbell, Chicago, Ill.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (if there are none, so state.)—None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds, or other securities than as so stated by him. F. J. CAMPBELL, Publisher.

Sworn to and subscribed before me this 28th day of March, 1917. WM. BISHOP GREGORY,

(Seal.)

Notary Public.

(My commission expires March, 1919.)

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